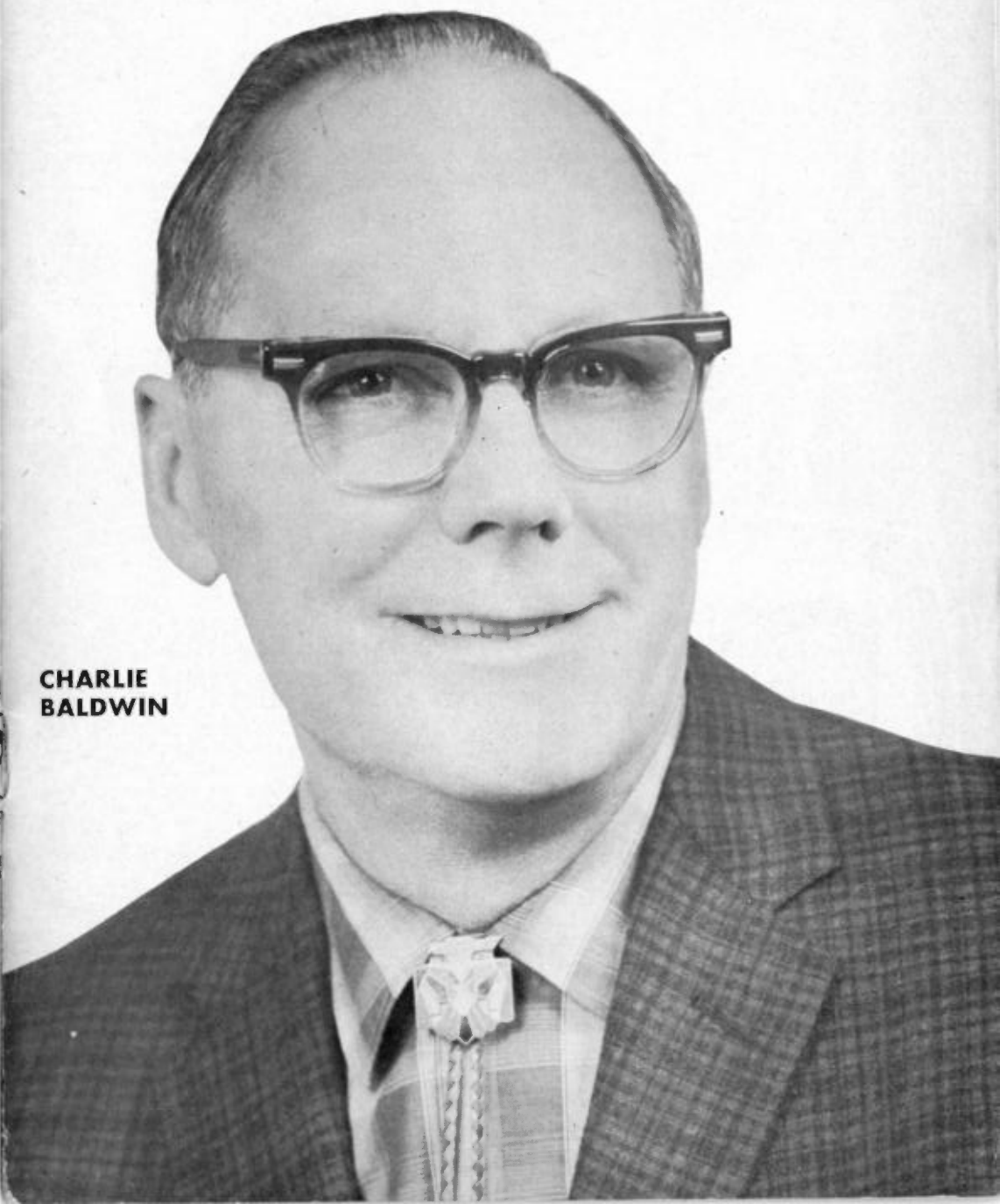


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1159 BROAD STREET

NEWARK 14, NEW JERSEY

VOLUME 19
MAY 1964
NUMBER 9



ARVID OLSON
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WILBUR LIEVENS
Advertising

WILLARD ORLICH
Workshop Editor

STAN BURDICK
Associate Editor

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What a pleasant surprise to receive the March 1964 AMERICAN SQUARES and find Joe's face smiling at me from the front cover! Both Joe and I are proud to be so honored.

We are also more than pleased with the effective presentation you gave our article, "Criteria For the Evaluation Of Round Dance Leadership."

We hope that the article will generate many thoughts, comments, and contributions to the subject field.

Es Turner
Bethesda, Md.

Betty and Bud Teason, square dance callers in the Louisville area, started me out with a three months subscription to AMERICAN SQUARES.

I was sold on your magazine with

the first issue. I look forward to receiving each new issue. After three months I've formed a habit. So keep 'em coming for three years.

Thanks to Betty and Bud for introducing me to AMERICAN SQUARES. It's great!

George E. Pero
Louisville, Ky.

You are to be complimented on a fine magazine. We look forward each month to receiving the new issue.

I find myself more and more relying on your material as an authority for teaching and calling. Your selection and coverage has been excellent.

Dana W. Blood
E. Longmeadow, Mass.

We like your Workshop of new material very much. Dale uses it all the time in his calling . . .

Edna Manson
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A MESSAGE FROM THE PUBLISHER AND EDITOR

Many people contribute to each issue of **AMERICAN SQUARES**. Authorities in the field write helpful and thought-provoking articles. Subscribers send us News, Events, and Mail for publication.

Our staff gathers, writes, edits, and produces features for your information and entertainment. Everyone works together to produce the best possible magazine for you each month.

From month to month, material created and written by Stan Burdick, Sandusky, Ohio finds its way into the pages of **AMERICAN SQUARES**.

Stan has been appointed an Associate Editor in recognition of his increased responsibilities. He is a top square dance humorist and does many special projects for us.

Several weeks ago we had the pleasure of attending a Progressive Workshop conducted by Stan for the Chicago Area Callers Association.

This Workshop featured contras and double quadrilles. Stan does a nice job presenting this material. We recommend this program highly for your group.

Every month a square dance personality who has made a unique contribution to the movement is featured on the cover of **AMERICAN SQUARES**.

Who do you feel is worthy of national recognition for an outstanding contribution to square dancing? Send us the names of people you wish to nominate and state why you feel they should be featured. Your letters will guide us in the selection of future personalities.

Charlie Baldwin, Editor of The New England Caller, is on our cover this month. Charlie is one of the pioneers in the square dance field and has worked hard to promote square dancing.

Square dancers salute Charlie Baldwin for his work with The New England Caller.

Arvid Olson

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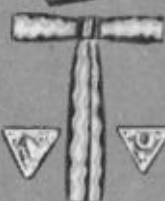


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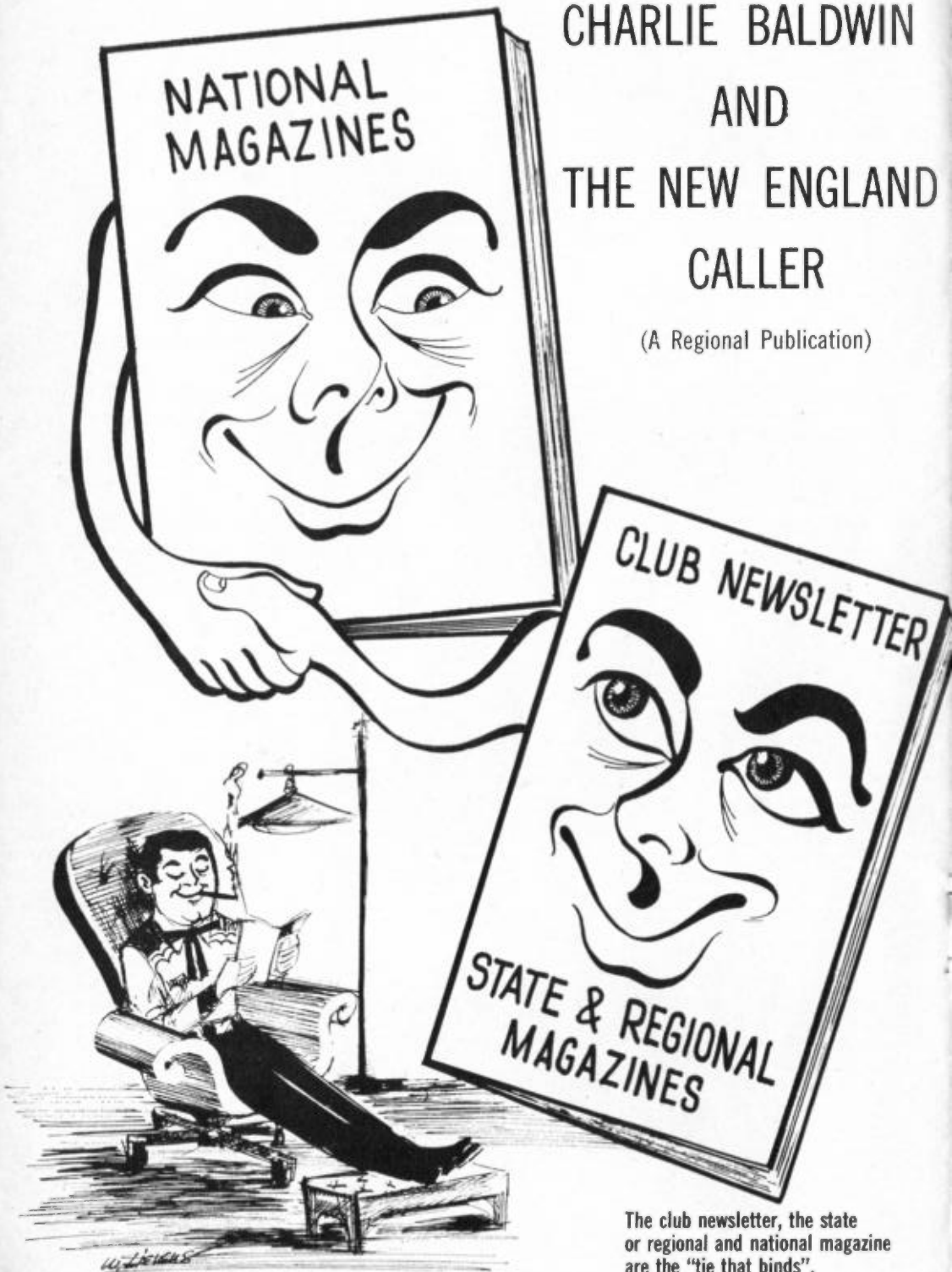
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CHARLIE BALDWIN
AND
THE NEW ENGLAND
CALLER

(A Regional Publication)



The club newsletter, the state or regional and national magazine are the "tie that binds".

The New England Caller is a regional publication, encompassing the square dance activity of a six-state area. It is dedicated to folks of all ages who enjoy the pleasure, relaxation, and good fellowship that come from square dancing.

Square dancing is FUN . . . and the primary purpose of the publication is to increase the enjoyment folks derive from this popular form of recreation.

Charlie Baldwin, Norwell, Mass., Editor of The New England Caller, is a prototype of many others throughout the country. He is one of the pioneers of the present square dance revival. He has been calling squares since the early forties and has been a full time caller since 1948.

Charlie's quarter-of-a-century of square dance activity has been varied and exciting. He has traveled the eastern seaboard from the Maritimes of Canada to Florida working for state and municipal recreation departments, calling for caller association workshops, teaching in several large universities, and sponsoring and calling square dance weekends and week long camps.

Charlie has been a teacher of callers for twelve years and has been connected with many firsts in the square dance world. Last, but not least, he has been Editor of The New England Caller for over twelve years.

Previous to August 1951, when the first issue of The Caller was published, there were two square dance publications in Massachusetts. These were The Kuntry Kaller, edited by Joe Perkins, Topsfield, Mass. and The Country Dance Serenader, edited by Charlie Baldwin.

Howard Metcalf, Brockton, Mass., who started square dancing in 1945 and was one of its first promoters in eastern Massachusetts, urged Charlie Baldwin to gather a group of interested parties together to organize and publish an all-New England publication. The original group was Howard Metcalf, Earle Davis, Clarence Metcalf, Dick Doyle, Al Brundage, and Charlie Baldwin. These men are still actively connected with The Caller.

Charlie has been the Editor since the start and has guided the growth and editorial policies of the magazine since August 1951. "Have fun" is Charlie's password. He is against awkward dance movements and mental gymnastics. He believes in the addition of new movements, but only after the most severe tests as to their real necessity and value.

His greatest interest lies with the beginner dancer, caller, and teacher. He has great admiration for the accomplished person, but feels the success of the square dance movement depends on the beginner. He is devoted to making new friends, but will go out of his way to insure retaining the old ones. The same is true of dancers and callers.

The Caller, for many years, was just a hobby for Charlie. With help from the other interested founders, he wedged the workings of The Caller into a very busy calling schedule. For the past three years, being Editor of The Caller has been more than a full time job for Charlie.

The growth of The Caller and square dancing in New England have gone hand in hand. The Caller is the main line of communication between clubs and callers in the six state area. Close to one hundred callers, sixteen square dance barns, and about one hundred clubs use the pages of The Caller to advertise their dance dates. In addition, over two hundred fifty adult and thirty teenage clubs send in news items periodically.

Charlie Baldwin and The New England Caller believe that good communications are essential to the growth and longevity of the square dance activity. The club newsletter, the state or regional magazines, and the national magazines are the "tie that binds". If we had one without the other, we would suffer.

Expression of ideas at all levels, through the square dance news media, keeps interest in square dancing alive. More important, it keeps individuals dancing longer. So enjoy square dancing more. Read a square dance magazine regularly.

As a round dance leader and instructor . . .

WITH PRIVILEGES COME RESPONSIBILITY

BY LORRAINE & DEAN ELLIS



What is round dancing? Lorraine and Dean Ellis, one of the nation's top round dance teams, explain what round dancing is to them and share their teaching philosophy with you this month. The Ellises are well-known for several rounds they have composed. Dallas Center, Iowa is home.

To us round dancing represents joy of sharing a mutual interest with others, the satisfaction of movement to music, the thrill of watching the new dancer mature and grow in his ability.

These are just a few of the reasons why round dancing has become such an important part of our lives. As teachers, we feel privileged to be a part of this great recreational pastime.

With privileges come responsibility. Whether we are dancers, callers or round dance instructors, we all must assume certain responsibilities if our hobby is to continue the growth it has enjoyed in the past decade. Following are a few of the things that we consider our responsibilities as round dance leaders.

We recognize our great responsibility to the square dance program. Nearly all of our new dancers come

to us from this activity. Experience has proven that ninety per cent or more enter the basic classes for the purpose of learning only enough rounds to use at square dances. At this point very few actually intend to join a round dance club when their lessons are completed.

Since our very existence depends upon the square dancer, we should strive for understanding and a closer relationship between the programs. Never before have we been in greater danger of the two growing apart. Only by the combined efforts of dancer, caller, and round dance leader can we hope to prevent this from happening.

We must keep in mind that round and square dancing do belong together. The square dance event, whether it be club dance or festival, belongs to the square dancer. The rounds programmed there should be for him.

Practically every square dance caller recognizes the value of a balanced program of rounds and squares and is willing to cooperate with the round dance leader in attaining this goal.

It is our responsibility to work with and encourage the caller in his efforts to present a program that the majority can enjoy. Since the "club caller" is a rarity in our own area, we personally approve of the club teacher, or round dance chairman, assisting the caller with a suggested program.

The importance of "basics" for the beginner can never be over emphasized. If we are to expect the new dancer to attain maximum enjoyment from round dancing, we must first teach him how to dance. Through the years we have remained firm in our convictions that basics come first, together with an introduction to body mechanics and conventional styling practices.

It is our responsibility to the new dancer to prepare him for what we hope will be many years of dancing pleasure. To do this acceptably we must ourselves understand the basic movements of both the waltz and the two-step and present them correctly.

If we are unsure of our own ability to accomplish this, we are obligated

to seek advice and assistance from a more experienced leader in the field. It is well to remember, even though we are teachers, we could grow careless. We should constantly strive for our own self-improvement.

We can not expect dancing in an area to improve unless we first start in the basic class and in the club. Then it can be attained only if we, as teachers, set a good example. Nearly anyone can teach or repeat a dance routine to others. It is our responsibility as round dance instructors to teach them how to dance.

As round dance leaders we are denied the privilege to run down or degrade in any way a particular form of dance or rhythm. To show prejudice could indicate a lack of knowledge or understanding.

As the dancers progress in their abilities and seek further satisfaction from advanced forms, we are obligated to investigate them. The final judgement should rest upon the dancers themselves.

Although hundreds of new dances are written each year, only a very few attain national popularity. Of this number, fewer still achieve "classic" status. By "classic" we refer to those dances that do retain their appeal to the dancer, even though they may be three years old or older.

All these possess the same qualities that set them apart from the rest: outstanding music, a smooth flowing routine, and usually a refreshing new figure or combination of steps. Both the routine and the music complement each other perfectly. These dances never seem to grow old. They provide a source of pleasure and enjoyment for many years to come.

Each area has a list of classic favorites. Quite often they are the same as those that appear on national lists. As round dance instructors we are obligated to maintain and preserve the very best of our classics.

Let's remember, even though the classic dance is older and quite familiar to us, it is still brand new to the newer dancer. Surely we can not go

— Concluded on page 34

BEGINNING TO SQUARE DANCE

①



FIRST....
IF YOU CAN WALK,
YOU CAN DANCE...

②



SO "GET" THE RHYTHM
OF THE MUSIC....
FEEL IT IN YOUR
BONES...

③



SHUFFLE ALONG TO THE
BEAT OF THE MUSIC
ON THE FLAT PART OF
YOUR FLAT FEET...

④



TAKE A PARTNER,
SWING HER TO
THE RHYTHM....
TAKE A STEP TO
EACH BEAT!

⑤



DON'T LET THE MUSIC
"SEND" YOU TO THE
POINT OF RUNNING,
STOMPING, CLAPPING,
SKIPPING OR JUMPING

⑥



KEEP AN EAR
OPEN AT ALL TIMES
TO THE CALLER...
IF HE'S ANY GOOD
YOU'LL HEAR HIM....

⑦



DON'T LAG...
KEEP WITH THE
OTHER DANCERS. DON'T
RUSH THE FIGURE....
COMMANDS ARE CALLED
AHEAD OF THE ACTION.

⑧



CALLS ARE MOST
ALWAYS DIRECTED TO
THE MEN... WOMEN
DO THE COUNTERPART.

⑨



GOOD DANCERS
ALLOW CORRECT TIME
FOR EACH FIGURE...
AS YOU ADVANCE YOU'LL
"FEEL" THE AMOUNT
NEEDED FOR EACH...
RELAX AND DANCE!



You're a caller teaching a great big beautiful bunch of "green-green" beginners the very first steps of the square dance. You're a seasoned dancer assisting your caller with that first class. Or you're one of those neophytes yourself, struggling with the first awkward steps.

Believe me, those first few steps, those first five minutes of trial and error, are going to make all the difference in the world in the way the new dancer accepts and enjoys the deluge of stuff that is to come.

He's impressionable, nervous, suspicious, awkward, confused, and insecure. The caller has to summon every skill in the book to reassure, coax, carefully direct, amuse, inspire, and befriend the newcomer.

Much has been written about the first formations, the order of basics to be taught, and the styling that must accompany every movement. This is important, of course, but I'm developing a deep-seated conviction (it appears that wisdom stems from unusual anatomical paraphernalia these days) that the two most important ingredients in those first awakenings of the novice are these: (1) How well can the caller relate to, translate for, and cooperate with the dancer. (2) How successful will the dancer be in putting one foot ahead of the other in time to the music?

You may accuse me of oversimplification as far as the second item is concerned. What difference does it

make whether you concentrate at the first on tempo and rhythm? My theory is that tempo and rhythm are the key to whether dancing will become a chore or a source of continuing pleasure to the dancer as he moves up the lofty ladder of levels that we've prepared for him.

The tapping cane of the dance master is long gone from the scene, but the tapping foot, the rhythmic nod, and the discreet snapping of fingers can be modern tools to alert the new dancer to the importance of close alignment of feet to beat. And a good bass thump coming through on a well-selected hoedown record won't hurt a bit!

The choice words contained on the opposite page are meant to be used on your first class night with greater elaboration. Notice the stress I'm placing on timing. Please don't say "tempo" once and lead them on to juicier morsels, like grips, positions, styling, and patterns.

Come back to timing and "counting it out" again and again until it sticks. Do it with the music, in the emphasis of your voice, and in the bounce of your body. (One fellow I knew, built like old Santa, kept a few ripples going long after the music had stopped.)

The old axiom, "If you can walk you can dance," ought to be embellished with the added thought, "If you can walk on the beat, you can dance with the best."

THE FIRST STEPS

BY STAN BURDICK



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CHOREOGRAPHY

One of the ingredients which makes for free-flowing square dance choreography is the traffic pattern involved.

Rules that pertain to the correct hand usage, the correct facing position to start or end a movement, and the proper shoulder to pass by, are all taught to the dancers to enable them to dance through varied and intricate, interwoven, square dance figures involving each person in the set.

The rule to pass right shoulders with your opposite on call to pass thru is a good example. This rule is carried into teaching of right and left thru, two (four) ladies chain, and pass by one.

There are always exceptions to rules in particular cases where another rule might conflict, perhaps involving the identity of the people concerned. Such is the case in which the dancers are expected to change places with each other when moving in opposite directions.

An example of this trading places by the dancers is called as follows:

*All around the left hand lady
Partner left, a do-paso
Corner right, around you go
Partner left, an allemande thar
Boys back up, a right hand star
Throw in the clutch, men star right
Girls promenade, pass her once
*Meet her again, then trade places
Girls star left, men promenade
Twice around, we're off to the races
*Meet her again, then trade places
Pass your partner, go to the corner,
left allemande. . .*

The traffic pattern at * would be to

slide nose to nose when changing places, rather than back to back, for several reasons.

First of all, she was your partner (temporary or not) established by the allemande thar. This has given the identity to the dancers involved in order to give further commands like "pass her by, go to the next." It does not matter which direction the star had been moving.

The old Shooting Star figure progresses the men on to a new partner four times until meeting the original again. Passing nose to nose during the exchange of places orients each dancer to know with whom he is currently working.

Also note that from an allemande thar position, on call to half sashay, it is done with a nose to nose slide by, unless called to roll away. Out of courtesy, your partner is always addressed face to face. For example, honors, grand sashay, do-paso, and allemande thar.

Therefore, in the exchange of places, do it face to face for orientation of identity and courtesy, rather than passing partner and exchanging places back to back. In all single file leads, your partner is in front of you (dixie chain, single file promenade, and eight hand star), unless otherwise noted by the caller.

The point being made is that all dancers have a traffic pattern to follow when exchanging places from the star to the promenade position. In order to maintain the dance flow, they never change their facing or moving direction. This movement is fun to do if everyone observes the rule. Smashing head-on has a way of breaking up sets and people.

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1725—**RONDELIER WALTZ**

by Sally & Gus Pipkin

LOVE WALKED IN

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1726—**MISS MARY**

Andy Andrus, caller. Flip.

1727—**I HAD SOMEONE ELSE**

Andy Andrus, caller. Flip.

1728—**WALTZING AT THREE**

by Vivian & Ben Highburger
**WEDDING OF THE PAINTED
DOLL**

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Rounds.

BOGAN

1171—**DON'T LET ME DREAM**

Darrel Slocum, caller. Flip.

1172—**IF I COULD BE WITH YOU**

Darrel Slocum, caller. Flip.

1173—**LITTLE BITTY TEAR**

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2315—**BIG ROCK CANDY MOUNTAIN**

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Bob Augustin, caller. Flip.

KEENO

- 2290—WHEN YOU AND I WERE
YOUNG MAGGIE
Harold Bausch, caller. Flip.

ROCKIN' "A"

- 1314—I CAN'T HELP IT
Paul Childers, caller. Flip.
- 1315—TOOT TOOT TOOTSIE
GOODBY
J. P. Jett, caller. Flip.
- 1316—WHEN MY BABY SWINGS
WITH YOU
Bruce Welsh, caller. Flip.

MUSTANG

- 105—SQUARE DANCE MARCH
Snooky Brasher, caller. Flip.
- 106—TAKE IT OFF
Cal Lambert, caller. Flip.
- 107—WHAT THIS OLD WORLD
NEEDS
Gene McMullen, caller. Flip.

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DEL COOLMAN, Flint, Mich.:

"Please reprint the correct version of swing thru. . . as mailed to you in October 1962. It is a wonderful movement exactly as I wrote it and should need no clarification. . . Your interpretation of swing thru is incorrect. . ."

Del Coolman's original definition was printed and examples published in the December 1962 AMERICAN SQUARES. This definition follows:

"From a four hand ocean wave, on call to swing thru, the ends swing half way round with adjacent dancers. New center two swing half once more to form another ocean wave."

After a year and a half of exploration and trying to take the movement out of the limited and gimmick stage and give it everlasting square dance acceptance without changing the name, today's version is emerging. With the help of hundreds of the top notch callers and leaders in today's square dance picture, these thoughts have been reported as suggestions as to the usage and versatility of swing thru.

As Workshop Editor, I report comments as I receive them. Overwhelmingly these reports, by actual polling, have been to establish a traffic pattern in order to make the movement more versatile. This suggested pattern has been "those who can right hand swing, then those who can left hand swing." This movement has added a great deal to our dancing fun.

JACK MURTHA, Yuba City, Calif.:

"Is there anything in the definition of either spread the wheel or centers in which would prevent using the call 'wheel and deal, centers in' rather than spread the wheel?"

Like so many movements in square dancing, one thought leads to another. Once an idea is firmly entrenched, usable, and generally accepted, it is next to impossible to change it. Therefore, we make the constant plea to explore a movement thoroughly before standardizing it.

In direct reference to the term

"centers in", the author, Gordon Blaum, originally intended it to mean the center position of the dancers in reference to the center of the set, that invisible flag pole around which each square rotates.

From any location around that central point, the relativity of the dancers must be determined for identification, like heads, sides, number one couple, center four, and outsides divide. With this in mind, the dancers closest to that central point are considered the "centers".

Therefore, on call to spread the wheel, to face back into the set means that the trailing couple (or outside couple of the wheel and deal motion) is expected to squeeze in between the lead couple who technically, for an instant, is the "centers". Centers in, in this case, is not correct.

If the lines are facing toward the center of the set, the wheel and deal motion is out. Now the trailing couple that wheeled, for an instant, is the "centers." Centers in is a correct interpretation for spread the wheel in this case.

If the call were given to spread the wheel to two lines of four facing each other, each line would "wheel and deal, centers in." This is not true from lines of four facing out when the command is given. Center positioned calls are constantly used in many other ways.

DAN O'LEARY, JR., Kingsport, Tenn.: *"Most of our dancers are eager to learn about the new figures as they come out and want to improve on their listening ability. Others are content with their present ability and will make no effort to improve. I guess this problem exists in most clubs and areas. I'd like to hear any solution or suggestions you might have on this."*

Dan, I like your theory of "improve their listening ability". This rule is one of the first ones impressed upon a beginner. Often it is later overlooked, even though constantly practiced by the sharp dancers.

This problem exists everywhere.

There is no solution and any suggestion is only a compromise. The one bright spot is the fact that the average "life" of a square dancer has been more than doubled in the past ten years. So some progress is being made.

FIGURES AND BREAKS

SIDE WINDER (ARKY)

by Jack Livingston, Indianapolis, Ind.

Side ladies chain across the way
 Finish it off with a half sashay
 Head couples go right and left thru
 Box the gnat across from you
 Come on back, a split square thru
 Give a right to the next, pull by
 A left to the next, an arky thar, side
 gents
 Head ladies in the middle of the star
 Shoot that star and there you are
 A right and left, another arky thar,
 side gents
 Head ladies in the middle of the star
 Shoot that star and on you go
 Right and left, arky do-paso, corner

by the right and there you are
 Back by the left, an arky thar, side
 gents

Head ladies in the middle of the star
 Inside ladies run, outside boys run
 Pass thru, on to the next, two ladies
 Double pass thru, first two left, second
 two right
 Pass thru, on to the next, two ladies
 chain
 Cross trail to the left allemande. . .

FIGURES

by Chuck Tippet, Mishawaka, Ind.

Promenade
 One and three wheel around
 Double star thru, move on to the
 next
 Star thru, left allemande. . .

Head ladies chain right
 New head ladies chain
 One and three cross trail thru
 Behind the sides star thru
 Double pass thru and peel off
 Right and left thru, full turn
 Wheel across, cross trail thru
 Left allemande. . .

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With partners, promenade, don't
slow down
One and three back track
Swing thru and move to the next
Star thru and peel off
Star thru, first couple left, second cou-
ple right
Cross trail thru to a left allemande. . .

Head ladies chain
One and three half square thru
Swing thru, centers run
Ends circulate, girls turn back
Left allemande. . .

One and three square thru
Do-sa-do to an ocean wave, balance
Ends circulate, centers swing half
Right and left thru, dive thru, pass
thru

Do-sa-do to an ocean wave, balance
Ends circulate, centers swing half
Right and left thru
Dive thru, substitute
Square thru $\frac{3}{4}$ round
Left allemande. . .

COUPLES RUN

by Red Porter, Pasadena, Texas
Head ladies chain

Head couples half sashay
Two and four right and left thru
Heads lead to the right and circle four
Ladies break and line up four
Lines of four pass thru
Head couples run, gent around two,
lady round one
Make an ocean wave, balance
Right and left thru
Dive thru, substitute
Square thru $\frac{3}{4}$ round
Left allemande. . .

Heads lead to the right, circle to a line
Pass thru, head couples run
Lady round two, gent around one
Swing thru and balance there
Acey ducey round the square, balance
Ends trade places, centers turn back
Bend the line, star thru
Center four square thru $\frac{3}{4}$
Left allemande. . .

CENTERS IN — ENDS TURN BACK

by Jim Maullar, Flint, Mich.
Centers in — ends turn back is
done from an eight chain thru posi-

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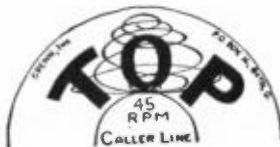
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tion. The center two couples move in between the outside couples. The outside couples turn back. Then two lines of four are facing out.

Four ladies chain across
Turn 'em boys, the usual way
Then roll away a half sashay
Heads forward up and back with you
Then star thru
Centers in, ends turn back
Now wheel and deal
Dixie chain on a double track
The girls turn back, left allemande. . .

Two and four go right and left thru
All four couples do a half sashay
Heads half square thru
Then centers in, ends turn back
Cast-off $\frac{3}{4}$ around
Two ladies chain when you come down
Forward eight and back you reel
Pass thru, wheel and deal
Center four square thru
 $\frac{3}{4}$ around, left allemande. . .
Head ladies chain across
Same ladies dixie style to an ocean

wave
Walk forward, centers in, ends turn back
Now wheel and deal and double pass thru
Centers in, wheel and deal
Men square thru $\frac{3}{4}$ round
Left allemande. . .

RUMPUS

by John Ward, Alton, Kans.

The heads go up and back I say
Then roll the girls a half sashay
Half square thru across from you
Half square thru the outside two
Go on to the next and star thru, California twirl
Centers pass thru, half square thru
Go on to the next and star thru
Allemande left with your left hand. . .

PUMPKIN PIE

by John Ward, Alton, Kans.

The head two couples a right and left thru
Turn the girls and cross trail thru
Go around one and line up four
Go forward eight and back one more

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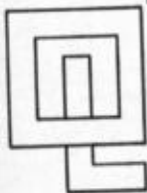
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Star thru, do-sa-do the opposite pair
 Make an ocean wave and rock it there
 Ends circulate, balance, centers circulate, balance

Swing thru and when you do, balance
 Girls turn around, bend the line
 Two ladies chain and keep in time
 Square thru four hands you fly
 Give a right to the corner and pull her by
 Allemande left. . .

ROCK-N-ROTATE

by John Ward, Alton, Kans.

The heads go up and back you whirl
 Then star thru, California twirl
 Do-sa-do the opposite pair
 Make an ocean wave and rock it there
 Ends circulate, balance, centers circulate, balance

Cast-off $\frac{3}{4}$ round, new lines at the heads, balance (swing by right $\frac{3}{4}$ round)

Ends circulate, balance, centers circulate, balance

Cast-off $\frac{3}{4}$ round, new lines at the sides, balance

Go right and left thru and turn

her, man
 Girl in front left allemande. . .

DUCKMATE

by Larry Brockett, Los Alamitos, Calif.

Head ladies chain right
 Head gents and corner girl
 Square thru four hands round
 Go around one and line up four
 All cross trail thru, two lines of four
 Wheel and deal, center four box the gnat

Then cross trail thru, star thru
 Bend the line, left square thru, half way

Men, there's corner, left allemande. . .

TIMEMATE

by Larry Brockett,
 Los Alamitos, Calif.

Allemande left and allemande thar, right and left to form a star
 Turn half again girls, back up instead of the men, stop
 Rock up and back, left swing thru
 Ends swing and centers too
 Men turn alone, promenade two by two

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BY BILL CASTNER, Pleasant Hill, Calif.

Heads wheel around, two ladies chain
 Put them in the lead, do a dixie chain
 All turn back, do a dixie wave and
 rock it men
 Swing by the left, left allemande. . .

HENRY

by Gordon Blaum, Miami, Fla.

Promenade

One and three wheel around, grand
 chain eight

Turn a new Sue, then eight chain two
 Right and left thru, square thru four
 hands

Move on to the next, grand chain
 eight

Turn a new Sue, then eight chain two
 Right and left thru with the outside
 two

Square thru five hands around

Allemande left . . .

SWING THRU RUNNER

by Gordon Blaum, Miami, Fla.

Four ladies chain across the square
 One and three square thru four hands
 around

Do-sa-do the outside two, make an

ocean wave
 Rock it up and back, swing thru two
 by two
 Centers run, (men) wheel and deal
 to face those two
 Star thru, square thru four hands
 around
 Lady on the right California twirl
 Dive in, pass thru, do-sa-do to an
 ocean wave
 Rock it up and back, swing thru two
 by two
 Centers run, (men) wheel and deal to
 face those two
 Dive in, square thru $\frac{3}{4}$, allemande
 left. . .

GRAND SWING THRU

by Gordon Blaum, Miami, Fla.

Heads to the right and circle four
 Head gents break to a line of four
 Forward eight and back with you
 Forward again, grand swing thru
 Swing by the right, then swing by the
 left, rock it
 Swing by the right, then swing by the
 left, rock it
 Box the gnat, change girls, right and

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left thru
Roll away half sashay, box the gnat
Square thru $\frac{3}{4}$ round, allemande
left. . .

NEW BASICS

SPLIT SWING THRU

by Holman Hudspeth, Detroit, Mich.

Similar to a split square thru. Actives give right to opposite, pull by, face inactive couple and do a left swing thru. Everybody left forearm swing half, those who can (centers) right forearm swing right. Left split swing thru starts with left hand, pull by, face in actives, and do a normal swing thru.

TEACHING EXAMPLES

by Willard Orlich, Cuyahoga Falls, Ohio

Heads go forward, back with you, split swing thru
Right, left, right and balance too
Boys turn back, wheel and deal and when you do

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California twirl, substitute, square thru
¾ around, left allemande. . .

Side couples half sashay, heads go forward, back away

Left split swing thru, left, right, left and balance too

Right and left thru and the inside arch, dive thru, double pass thru

Promenade right go two by two

Back track, lady on left, left allemande. . .

SPLIT SWING THRU FIGURES by **Ronnie Schneider, Strongsville, Ohio**

One and three go up and back
Now split swing thru round the track
Rock up and down, do a left swing thru

All eight fold and square thru

Four hands around you go

U turn back, star thru

*Center four square thru ¾

Left allemande. . .

*Center four star thru, split swing thru
All the way round and when you do
Rock up and down and left swing thru

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All eight fold, square thru, go four hands

U turn back, star thru

Center four pass thru, left allemande. . .

One and three go up and back, box the gnat

Split swing thru, other way back and rock it

*Swat the flea, change hands

Do a swing star thru, California twirl

Star thru, left allemande. . .

*Swing thru, all eight fold, star thru

California twirl, star thru

Dive thru, square thru $\frac{3}{4}$

Left allemande. . .

SPREAD THE WHEEL

by Jim Lees, Nottingham, England

Spread the wheel is like a wheel and deal, except that the right hand couple, after doing the wheel, spreads apart. The left hand couple wheeling in behind them squeezes in between, making a line of four.

EXAMPLES

by Jim Lees, Nottingham, England

Heads to the right and circle up four

Head gents break to a line of four

Forward and back, here's the deal

Pass thru now and spread the wheel

Star thru, double pass thru

Wheel to a line, go forward and back

Pass thru now and spread the wheel

Star thru, double pass thru

Wheel to a line, go forward and back

Right and left thru across the track

Cross trail back, watch out man

Here comes corner, left allemande. . .

Heads to the right and circle up four

Head gents break to a line of four

Forward and back and here's the deal

Pass thru now and spread the wheel

Star thru, double pass thru

First couple left, next go right

Right and left thru the first in sight

Forward and back and here's the deal

Pass thru now and spread the wheel

Star thru, double pass thru

First couple left, next go right

Cross trail thru, left allemande. . .



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NEWS



● **MICHIGAN** — Lorraine and Dean Ellis will be featured at the 3rd Annual Round Dance Festival sponsored by the Michigan Round Dance Teachers Association. This event will be May 3 at Roma Hall in Levonia, Mich.

● **NEBRASKA** — May 2 is the date for the 24th Annual Festival sponsored by the Lincoln Folk and Square Dance Council in Lincoln, Nebr. Bill Castner and Naomi and Ernie Gross will do the calling. For more info, write: Pete Wagner, 1211 N. 56th St., Lincoln, Nebr.

● **IOWA** — You are invited to attend the 2nd Iowa State Square and Round Dance Convention in Cedar Rapids, Iowa, May 1-2. It's at the Memorial Coliseum. More details are available from: Wanda and Bob Valley, 1516-26th St. S.E., Cedar Rapids, Iowa 52403.

● **LOUISIANA** — The 5th Annual Cenla Square Dance Festival will be May 9 at the Convention Hall in Alexandria, La. Tiny Palmer and Red Donaghe will M.C. the program which will feature the outstanding callers in the southwest. General Chairmen of this event are Eileen and Sam Baglio. For details, contact: Margie Webb, 4727 Lee St. Ext., Alexandria, La.

● **OHIO** — Dance to seven top callers at the 4th Annual Akron Area Spring Festival, May 23. Three halls on the Kent State University campus, Kent, Ohio, will be used for this affair. For advance reservations, write: Akron Area Federation, P.O. Box 641, Akron 9, Ohio. — *Betty Kusta*

● **CANADA** — Bruce Johnson will be the featured caller at the 13th Annual Spring Jamboree sponsored by

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PR

the Square Dance Federation of Manitoba (Eastern Division) on May 2. It will be at the Notre Dame Auditorium, Winnipeg, Man., Canada. Write: C. J. Dempster, 23 Kenwood Pl., Winnipeg 8, Man., Canada for more information.

● **NORTH CAROLINA** — The 4th Annual Spring Festival sponsored by the Western North Carolina Square Dance Association will be May 16. Regional callers will be on hand at the City Auditorium, Asheville, N. C. to help those attending welcome spring to the mountains.

● **MICHIGAN** — Plan now to attend the 5th Tulip Time Festival on May 16 at the West Ottawa High School Gym, Holland, Mich. Selmer Hovland will be the featured caller. The Wooden Shoe Klompen Dancers will present an exhibition dance as a part of the festivities. For advance tickets, write: Holland Tulip Time Festival, 150 W. 8th St., Holland, Mich.

● **MICHIGAN** — The 9th Annual Spring Festival in Traverse City, Mich. will be May 23-24 at the new high school gym. Dub Perry and Johnnie Wykoff will call the squares. For more information, contact: Darrell Figg, 948 Baldwin, Traverse City, Mich.

● **KANSAS** — May 1-2 is the Kansas State Convention in Topeka, Kans. Max Forsythe will M.C. the program which will feature thirty state callers.

EVENTS

May 1: RCAF Station Clinton, Ont., Canada. Guest Caller Festival.
May 1-2: Cedar Rapids, Iowa. 2nd State Convention. Memorial Coliseum.

- May 1-2: Billings, Mont. 11th Annual Magic City Hoedown, Shrine Auditorium.
- May 1-2: Topeka, Kans. State Convention. Municipal Auditorium.
- May 1-3: Reno, Nev. 17th Annual Silver State Festival.
- May 2: Orlando, Fla. Spring Jamboree.
- May 2: Hagerstown, Md. 6th Annual Festival. North Hagerstown High School.
- May 2: Lincoln, Nebr. 24th Annual Festival. Pershing Municipal Auditorium.
- May 2: Milnor, N. Dak. Spring Festival.
- May 2: Winnipeg, Man., Canada. 13th Annual Spring Jamboree. Notre Dame Auditorium.
- May 3: Alexandria, Ind. Rainbo Festival. Roller Palace.
- May 3: Levonla, Mich. 3rd Annual Round Dance Festival. Roma Hall.
- May 9: Alexandria, La. 5th Annual Cenla Festival. Convention Hall.
- May 16: Holland, Mich. 5th Tulip Time Festival. West Ottawa High School Gym.
- May 16: Asheville, N. C. 4th Annual Spring Festival. City Auditorium.
- May 23: Kent, Ohio. 4th Annual Spring Festival. Kent State University.
- May 23: Mayfield Heights, Ohio. Annual Spring Fling. High School.
- May 23-24: Traverse City, Mich. 9th Annual Spring Festival. Senior High School Gym.
- May 24: Wappingers Falls, N. Y. 3rd Annual Spring Festival. Roy Ket-cham High School.
- May 24-31: Fontana, N. C. Spring Fun Fest.
- May 29-31: Pittsburgh, Pa. Deer Valley Festival. Deer Valley Y.M.C.A. Camp.
- May 30: Gettysburg, Pa. 5th Annual Round-Up.
- May 30: Dallas, Tex. State Festival. Adolphus Hotel.
- May 30-31: Oakland, Calif. 11th Annual Golden State Round-Up. Auditorium.

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SINGING CALLS

TWO TIMIN' BLUES

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DRUMMER'S BALANCE

Balance 114 — Instrumental Square Dance/Calls by Ed Gilmore

Hurrah! We can dig out our old notes for "Solomon Levi" and have a ball with this sharply accented music. Or we can use Ed's new dance to brighten the faces of our beginners, intermediates, and maybe we can even slip it into a club dance for a relaxer. Double ocean wave is nothing but a balance in a star.

AFTER SHE'S GONE

Blue Star 1721 — Instrumental Square Dance/Calls by Andy Andrus

It's a gone, gone, gone dance that Andy belts out with feeling. Callers with a flare for jazz and competence to carry the melodic line with hardly a cue from the hot piano will love it. So will the dancers. Boys run makes it more dashing.

CASEY JONES

Top 25076 — Instrumental Square Dance/Calls by Ray Bohn

Bohn rarely pulls a "bohner" and this ain't it. As usual, it's got what it takes — Russal's Men shovelin' coal. Top craftsmanship in the engine, and Bohn at the throttle shouting, "Hear the whistle toot, then do a substitute." Yeah!

DEVIL WOMAN

Top 25077 — Instrumental Square Dance/Calls by Gloria Rios

Gloria calls a cute little dance that anybody can do. It'll come back to haunt you. So get in a devilish mood and go Gloria.

HAPPY LIFE

Kalox 1032 — Instrumental Square Dance/Calls by Bob Yerington

This is one of those down-to-earth, bread-and-butter kind of dance-call-music combinations that can't fail because it's got the ingredients for dancer pleasure, although no spark of genius. It's safe, smooth, rhythmic, and good all around.

FALSE HEARTED GIRL

Hi-Hat 305 — Instrumental Square Dance/Calls by Bill Green

Hi-Hat moves up a notch in our estimation with this one. Green gives a nice clear treatment to a piece of music that some callers may not take to immediately. The figure helps to sell this one. Put it in your record case.

JELLY BEAN STOMPERS BALL

Bogan 1167 — Instrumental Square Dance/Calls by Bob Radford

Here's old "Darktown Strutters" in a new package. Radford, who belts it out, makes up for a lack of superb music quality with his enthusiasm. Nice sane club figure. You won't do badly with this one.

BLUE MOON OF KENTUCKY

Blue Star 1719 — Instrumental Square Dance/Calls by Marshall Flippo

This disc has real promise the way Flippo does it. It will be interesting to see if the average caller can put it over. Halfway through the figure there's a little surprise.

TAKE THESE CHAINS FROM MY HEART

Blue Star 1717 — Instrumental Square Dance/Calls by Bob Fisk

Could it be that while the rest of the recording industry is going folksy, calypso, and pop-gospel for their kicks, Blue Star is going hillbilly again? Well, take the chains and take the heart out of this one and you've still got a good caller, Bob Fisk.



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WITH PRIVILEGES

—Concluded from page 13

wrong in using a dance that long before has proven itself a popular favorite.

As round dance instructors we are obligated to practice and abide by a particular code of ethics. Since we are members of a round dance association and do teach in an area that brings us in contact with other instructors, we feel that this is of great importance. No area can survive and grow where the atmosphere of "first with the most" prevails and a regard for the other instructors is ignored.

Only when the feeling of cooperation replaces that of competition can we hope to improve dancing in a given area. We can not expect to be in agreement with our fellow instructors on every issue. We can learn to abide by the will of the majority. A mutual respect and understanding between instructors is a treasured virtue. It can not be attained unless it is rightfully earned.

The teacher plays a very important role in the round dance club. Upon his shoulders rests the responsibility for the success or failure of the club. He must present a program that is entertaining and see that everyone shares in its enjoyment. He must set a good atmosphere for harmony and make every effort to avoid unpleasant misunderstandings within the club.

He must make sure that the group mixes well and that cliques are not permitted to form. He must set a good example of friendliness and hospitality toward the visitor and encourage all club members to do the same. Quite often he must assume the role of arbitrator, diplomat, entertainer, promoter, janitor, and even financier, to name a few.

To sum it all up, we have found that the mere presentation of material to a group of dancers is but a small portion of our responsibilities as round dance instructors. As dancers in the outer circle, the center of the floor seemed oh so near. Now that we are in the center, we know that there are some mighty big steps in between! •



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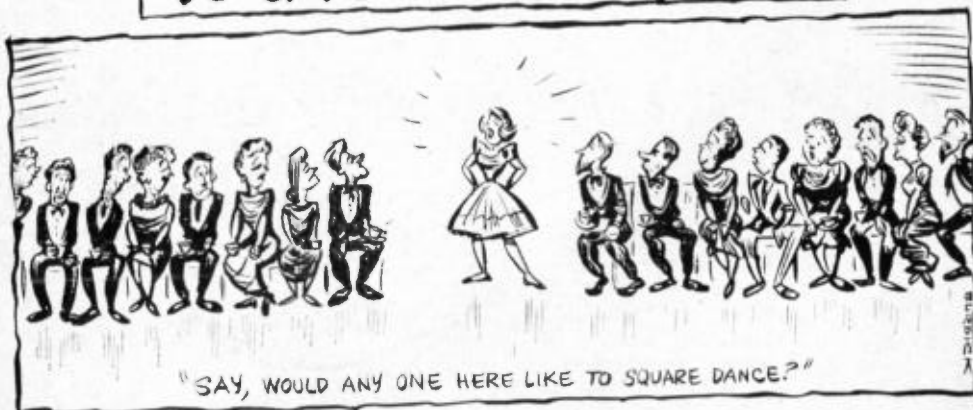
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